



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

CRETAN EXPEDITION

VII.

STATUE OF AN ASCLEPIAD FROM GORTYNA

THE statue reproduced in Figures 1 and 2 was found on the site of the ancient *Agora* at Gortyna a few steps from the circular building which contained the Great Inscription. It is of alabastrine white Greek marble, compact and brilliant, coarse in grain and not very transparent. Its height is 2 m., including 0.07 m. of trapezoidal base; it represents a man about fifty-five years of age, standing and resting on his left leg, the right leg being slightly spread and bent at the knee. The beard and hair are long, and the hair, fringed upon the forehead and falling in curls as far as the shoulders and covering the ears, is somewhat unkempt; the beard, which is pointed and comes down as far as the collar-bone, has a slight division and is similar in style to the hair; the moustache is brought down and is joined to the beard; the figure is robed in a himation which covers the left shoulder and arm and the back and, passing under the right arm, falls so as to rest upon the left wrist, leaving the chest and abdomen uncovered, and entirely drapes the legs down to the ankles; the feet have sandals with a wide tongue which falls over on the instep. It is to be noted that, as in other statues (for example, the *Hermes* of Praxiteles), the sandal is wanting in the strap between the great toe and the index.

Both arms as far as the elbow adhere to the body, and the forearms are extended almost at right angles. The right hand is raised somewhat higher and is posed with the straight fingers close together, and thumb raised, as if addressing spectators; the left hand holds a staff by its narrow portion, and this, being turned with its head down, rests upon the ground in a line parallel to the body. Behind the head of the staff there rests on the ground a bundle of rolls bound by a *zona*.

The expression of the face is serious, in fact somewhat stupid; the whole figure is rather gross, the head large, the nose aquiline, the face flat and fat, and the eyes not deep-set, with irises, pupils and eye-brows marked by incised lines. It gives one the idea of a portrait, especially in profile. The technique of the statue is extremely summary; behind, it is hardly even blocked out, the flesh is not highly finished, the traces of the file being still visible; while, on the other hand, the garment is left rude to in-

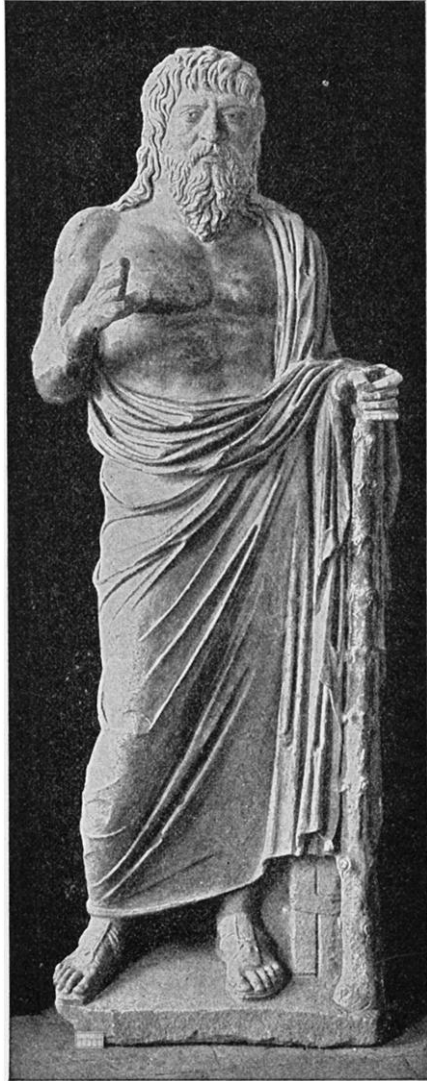


FIGURE 1.—STATUE OF AN ASCLEPIAD.

dicate that it is made of rough woollen cloth, and is incised with file-lines which sometimes cross one another. The hair, beard, and the folds of the drapery are indicated by deep grooves showing much use of the trepan. The right hand and wrist were broken and have been added by means of a rivet; the forearm is, however, sustained by an ancient support which joins it to the right breast. Another support joins the right elbow to the hip. The end of the left thumb and the fingers of the right hand are wanting.

The sculpture is therefore, technically speaking, of little importance; it certainly

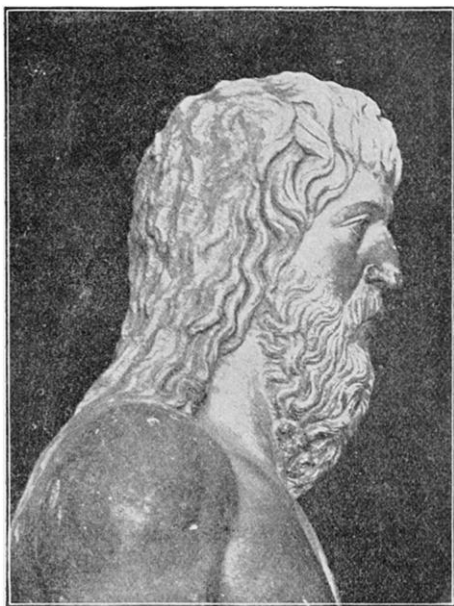


FIGURE 2.—HEAD OF THE ASCLEPIAD STATUE.

belongs to the Roman period and apparently to the time of the Antonines. If, however, the characteristics of the workmanship give this statue so late a date, the case is very different with the type of the figure, which, in its rigidity, in the schematic character of its anatomy, and in its posture, must be referred back to an original of the fifth century B.C., which still retained traces of archaism. Such a type as this is represented by

another well-known statue of greater artistic merit: the Asclepius in the gallery of the Uffizi at Florence.¹ Except for the head, which is ideal and bent downward, and except for the

¹ Müller-Wieseler, *D. A. K.* II, No. 771; Dütschke, *Uffiz.* No. 198; Clarac, Nos. 547, 1152; Furtwängler, *Meisterwerke*, pp. 394, 599; Arndt-Amelung, *Einzelverkauf*, Nos. 92, 93; Amelung, *Führer durch die Antiken von Florenz*, No. 95.

position of the right arm and the left hand, the general outline of the scheme and of the modelling correspond perfectly. It is known that the Florentine statue formed a part of a group (with Hygieia[?]). Furtwängler has, however, justly noted that this could not have been the original composition. He observes that the serpent could not twist around the staff because this does not accord with the action of the hands, which are represented as giving food to the serpent, and he supposes that the staff did not exist in the original. Our type, however, shows a more primitive scheme in which the staff is seen without the serpent, and is held by the hand. The Gortyna statue also shows that the right leg exhibited some slight action even in the original type, not perhaps as much in the work of the Florentine restorer, but somewhat more than Furtwängler supposes. Our statue is therefore of special importance because it represents a later phase of the prototype of the Asclepius of the Uffizi. Perhaps it may not throw much light upon the author of the original type, because it is contemporary with or posterior in date to the example already known. On this point opinions differ: Furtwängler believes it to be by Myron, while I am inclined to regard it as a pre-Pheidian or archaic-Pheidian type, from its analogy to the head and to the attitude of the statue of Apollo in the Museum of the Baths of Diocletian at Rome.

Furtwängler¹ himself confesses that he was at first inclined to believe it an Argive work, and he cannot deny that in this statue it may be possible to recognize some trace of the canon of Hagelaidas.² This theory would harmonize with the discovery of a copy in Doric Gortyna.

But the Gortyna statue represents a stiffer and more archaic type than the Florentine: the figure is not turned toward the serpent but is straight, and the head also is perpendicular to the body; it would be a natural inference that the type of the Ascle-

¹ *Röm. Mitth.*, 1891, pp. 302-377, pls. x-xii; Furtwängler, *Meisterwerke*, pp. 77, 381.

² *Ibid.* p. 400. The characteristics of the School of Hagelaidas are given by him on p. 78, and they agree perfectly with those of the Uffizi Asclepius.

pius of the Uffizi is a later modification (made for use in the group) of the type which originated as a single statue. This was a common practice in the eclectic schools of the Roman period, such as that of Pasiteles. For it should be remembered that the Florentine statue was executed during the Roman period, that the only complete group is also Roman, and that in its figure of Hygieia we see a type entirely out of harmony with that of the Asclepius: we have, therefore, evidently a *contaminatio*. That the original type of the Asclepius was a single figure and was represented with head erect appears to me confirmed also by the existence of several herms which reproduce the head of the Uffizi Asclepius.¹ It was only characteristic traits of the head which obliged Furtwängler to attribute the Florentine statue to Myron; as to the rest, he recognized that the scheme of the Uffizi Asclepius might be by Hagelaidas, although he points out certain variations from this scheme, which do not exist in the stage represented by the Cretan statue. These differences consist chiefly in the substitution of action and concentrated attention in place of the *stille dumpfe Ruhe*, which we find, on the other hand, in the statue of Gortyna; thus, in the latter we do not find the movement and bending of the upper part of the body. Perhaps the *contaminatio* went even further than we have attempted to explain. The head differs, both in the Cretan replica and in the small Barberini group, so that it is not improbable that the type of the head of the Florentine Asclepius was not derived from the same original that furnished the motive of the body. But I do not wish to push my hypothesis too far.

Having found the type of the Gortyna statue in one which certainly represents the health-giving hero Asclepius or some other cognate personage, it will not be difficult to recognize an Asclepius in the statue of Gortyna, a city which had a special cult² of

¹ Furtwängler, *Meisterwerke*, p. 400; Brunn-Bruckmann, *Denkmäler*, No. 229; Louvre Museum, No. 2055.

² Preller, *Gr. Myth.*,⁴ p. 522, No. 3. Asclepius was the patron deity of Gortyna in Arcadia; Preller, pp. 519, 6; 522, 3; 526, 1. Cf. *Arch. Zeit.* 1852, p. 417, for Asclepius in Gortyna in Crete. The god was represented as beardless in the figure by Scopas in the Arcadian Gortyna.

this god, who was venerated especially in its port, Lebena, which must have been a sort of holy city. The absence of the serpent does not contradict this interpretation, because, although it almost always accompanies the god of medicine, there are examples in which Asclepius is represented without this attribute; as is noted by Thrämer in Roscher (*Lex. d. Myth.*, I, col. 628). One thing, however, stands in the way of this interpretation—the undoubted individual traits of the face which show that the statue represents a real personage in the costume of Asclepius, and this person can be only a physician. Physicians were in fact considered as the descendants of Asclepius,¹ and were often represented as his priests.²

There were frequent representations, in Hellenistic and Roman times, of the heroized deceased in the semblance of the god to whom they were most closely related. The priests³ of this divinity wore a costume analogous to that of the divinity himself, and to the god of a caste were given the attributes of a member of the caste itself; the similarity of the himation of Asclepius to that of the philosophers has already often been noted.⁴ The staff was, besides, the symbol of physicians⁵ and the bundle of rolls suits a scientific man.⁶ Such a bundle of rolls became a characteristic accessory of statues during the Roman period to indicate a magistrate or a learned man of any period.

The gesture of the right hand is that of a person in the act of speaking;⁷ when it is given to a single figure it indicates that the figure is that of an orator or a teacher.⁸ In this case it is suited to the teacher of medicine, the philosopher, whose portrait is given in this statue. The gesture may refer to the value of his responses or his counsels;⁹ and all the more since a

¹ Becker, *Charicles*, p. 40.

² Friedländer, *Darst. aus d. röm. Sittengesch.*, p. 300.

³ See Deneken in Roscher, *Heros*, col. 2587 f.

⁴ Baumeister, *Denkmäler d. class. Alt.*, p. 137.

⁵ Baumeister, p. 138; Roscher, s. *Asklepios*, col. 628.

⁶ The bundle of rolls was also an attribute of Asclepius: see Roscher, s. v.

⁷ Sittl, *Gebärde*, p. 285. ⁸ Sittl, *op. cit.*, p. 302.

⁹ Cf. the epithet *σύμβουλος*. Bruchmann, *Epitheta deorum*, p. 52.

Chthonian divinity like Asclepius was naturally endowed with the gift of prophecy.¹ The head-dress is that of a philosopher, and would also be suited to followers of Asclepius even in the Roman period. Compare, for instance, the Apollonius of Tyana (?) in the Capitoline Museum (No. 47).

It has been suggested that this statue may represent Epimenides, the learned Cretan. There exist in several museums busts of a philosopher with closed eyes as if asleep. These busts, which have been thought to represent Epimenides, are of course imaginary, like those of Homer and Aesop. Even then, however, the type² differs notably from that of our statue, especially in the hair, which is not so long or so unkempt.

Until excavations are undertaken in the Asclepieion of Lebena on a large scale it would be vain to attempt to recognize the person to whom this honorary statue was erected: certainly it must have been a physician who was a benefactor to the city. There are examples in ancient inscriptions of similar honors having been rendered to physicians.³

In the Asclepieion of Lebena there have been found statuettes which are similar to this. These appear, in fact, to represent physicians, and will be described by Halbherr and Taramelli in their report on the researches for the Institute carried on at this site. These scholars will also publish a head (portrait) in which the arrangement of the hair is strikingly similar to our statue, a fact which appears to confirm my interpretation.

ROME.

LUCIO MARIANI.

¹ Roscher, *l. c.*

² Helbig, *Coll. of Antiq. in Rome*, No. 276; Winter, *Jahrbuch d. arch. Inst.* 1890, p. 163, according to whom it is Silanion's Homer.

³ S. Reinach, *Épigraphie grecque*, p. 50 and Note 2.